

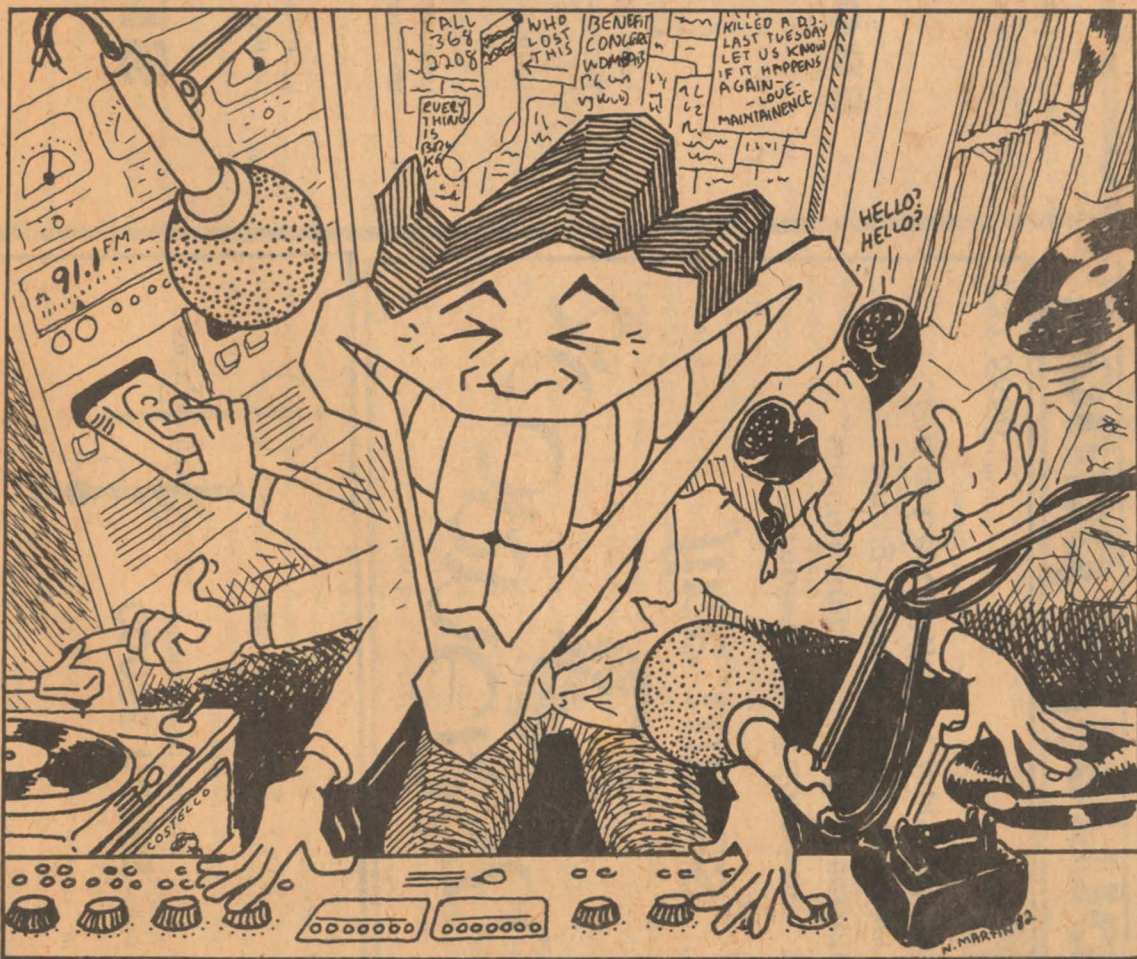
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91.1 fm
stereo

WR
UW

the sound alternative.

SPRING
1982
PROGRAM
GUIDE



THE HAPPY STATION

Community Radio Hits 15 Years 1

by Stephen D. Goldman
General Manager

The end of February brings with it an important birthday, that of WRUW-FM. It was on Sunday, February 26, 1967 that the station first began broadcasting at 91.1.

The station began more with a "Pop" than with a "Bang." That first day, we were on the air for only 11 hours. The schedule featured a mixture of music and information, including "Sunday Afternoon Against the Opera" (classical), "Front Row Center" (Broadway), "Jazz Unlimited," "The Eleventh Hour" (classics and selected readings) and "University Hour" (social issues). All together we were on the air only 52 hours that week compared to 168 hours now.

Actually, the station's roots stretch back earlier than 1967. In the mid-1940's WFSM, a public address system "station," was set up in the Mather Memorial Building of Flora Stone Mather College (the women's college of Western Reserve University). Ten years later, WRAR was born from that, broadcasting through wires to the dormitories of the university.

When the station went "FM" the call letters were changed and we began broadcasting at 10 watts with a range of eight to ten miles. Our next major change came in 1974 when we went stereo and moved our transmitter (which brings our signal to listeners) to a better location. The transmitter move increased our range to 15 miles in all directions.

Since the station first began, we committed ourselves to providing listeners with an alternative to other stations. Over the years we've kept that



WRUW staffers check the transmitter before the jump to 1000 watts.

commitment and provided Cleveland with a wide range of music and informational programming. In the late 70's we decided we could better serve the community if we increased our power. On October 27, 1980 we jumped to 1000 watts. As a result, our broadcast range is now 30 miles, with listeners calling in from as far away as Akron on a regular basis. (On the more bizarre side, in the last year and a half we've even gotten a call from Canada and one from Indiana.)

Today we air all types of music—jazz, new wave, folk, Broadway, R & B,

reggae, classical, avant garde, bluegrass, rock, blues, funk, and more. Last year, the Northeast Ohio Jazz Society voted us Best Non-Commercial Station. We also air dramatizations like *Lord of the Rings*, *The Mind's Eye*, and *Stars and Stuff*. Informational shows such as "Radio Free Lambda," "Outside Interests," "Consider the Alternatives," and "The Public Eye" are also an important part of our programming.

For the past 15 years we've been providing Cleveland (and now all of Cuyahoga County) with alternative

radio. To continue to do so, we need help from you, our listeners. Non-commercial radio doesn't mean free radio (sorry, folks, nothing is free). We have to pay bills just like everyone else. Financially we receive primary support from the Undergraduate Student Government of Case Western Reserve University, but their resources can no longer meet our needs. In other words, we need donations.

The last week of February (Feb. 21-27) we are going to hold our First Annual On-the-Air Telethon. Listeners will be asked to pledge \$5 or more. In return, premiums will be offered as thanks for the donation, ranging from bumper stickers (for a donation of \$5) to the opportunity to be on the air for half an hour on your favorite show (\$30). Additional premiums will include t-shirts, records, and books. A full list will be announced on the air. If you would like to make a pledge, just call us that week at (216) 368-2208. With your help, we can continue to bring you the best in alternative community radio.

We'll also be sponsoring other events and benefits this winter and spring. Tuesday, February 9, join us at **The Boarding House**, 11311 Euclid Avenue, (in University Circle) for a benefit. There's no cover charge, just come down and hear jazz by the Chuck Braman Quartet starting at 8:30 pm.

Also, Thursday, April 1 we'll be showing a movie (probably Mel Brooks' *The Producers* starring Zero Mostel and Gene Wilder) at Strosacker Auditorium on the CWRU campus. Admission will be \$2. Details on these and other events will be announced on the air or you can call or write us.

Mom Says 'Best Fishes, Old Friend'

by Michigan Mom
First Church of Howard Devoto
Sine of the Thames
Contemporarily Rock

In the days when any experimental, electronic, or otherly music was in a few places on the radio and far between (sound familiar?), late night and early midnight hours were the times to do the dial, sometimes an illegal AM station, usually a few precious hours after midnight on the FM. My last minute out of bed was seven o'clock to make a 7:15 start for a walk down the street to wait for a schoolbus, always late. WRUW was barely a year old when she reduced my sleeptime to five hours.

An article about an introspective late night Thursday program drew my marker to 91.1 FM. A bit of adjustment on the combination power cord/antennae of my five tube Zenith table model, and from the afterschool hour of 3:00 to the after midnight of 1:00 or 2:00, WRUW and I shared the discovery of college radio, non-commercial radio, when underground was an apt description of early British mod and first form psychedelia and "progressive" meant exotic imports, all records scattered in specialty shoppes and the random corners of some hip department store in a shopping center. With a sense of loyalty only to a music of a minority of the new breed, I discovered the Baldwin Wallace station at the farthest edge of 88 and dialed through the commercial

band, through Michigan's WKNR at 100.3 to WNOB at 108, which carried a tape service of "alternative" rock on a treadmill with necessarily vague taped announcers, a foreboding of the tightly formatted centrally dictated album oriented rock to come in the mid-seventies.

Well, WNOB was a well-powered commercial FM, and WBWC from Berea was nearly next door. The WRUW staff was amazed that anyone so far west, almost in Lorain County, with a minimum of effort, could receive their ten watt signal regularly and reliably. At 16, what did I know about watts? I had no access to our telephone, but my best friend would call 368-2208 and bother with our list of requests, which we were rightfully instructed to vary, the albums and groups for which Mary and I had neither enough allowance to buy nor transport close to ride to specific stores so far away.

Once, we were at our speakers at the prescribed time, and after half an hour she phoned to consult and confirm that WRUW hadn't signed on yet, and she called the station. They had been programming for half an hour but had forgotten to pulse the transmitter. These days I know that means the third switch which sends the electronic signal through our blessed crystal which is the second switch. You have to wait for the crystal to get warm before

you can pulse it. The first switch turns on the other two. The first and second are as easy to remember as the switches that power the station equipment. To forget the third is a faux pas. Pulse out; heart beats up love. You can get better as you get older.

When statements mattered more than requested repetition of the audience's alternative top ten, WRUW's favorite midnight moment was an announcement at the end of our news of the newest addition to the government list of records considered inappropriate for airplay, followed by the playing of that song. A double naughty, drug lyrics and the word "Goddamn," was "The Pusher" by Steppenwolf, about which a local poor signal AM station's weekly few hours of album music did a continuous censorship commentary, a contrived routine, by beginning to play the record and faking a fight in the studio to take the song off the turntable. WRUW offered her own definitive clean version of "The Pusher" as our sign off the summer of '69. Every "Goddamn" was edited from the song, and after the edited song was played, WRUW followed with "the parts that you missed," which was all if the omitted "Goddamns" in succession.

From an underground rock stance through an anti-rock syndrome of the early '70s into a total diversity of electronic avant garde, electronic rock,

heavy metal, minimal punk, psychological rock, reggae, international folk, standard folk, bluegrass, standard classical, experimental classical, scores from Broadway and movies; spoken word of antiquity and contemporary poets and poesy, big band-bop-traditional-modern jazz and etc., WRUW represents the array of attitudes about radio and alternative musical types, the trendy, the pretentious, the narrow personal definition, the forefront, the questioning, the sarcastic, the fun, the surprise and the acknowledgement that music is a symptom of an easy fanaticism that avoids the significant issues that threaten to reduce the bigness of Earthus to rubble. We take ourselves too seriously; we take communication for granted.

In 1982, WRUW is a 24 hour daily, 12 month, 1000 watt service of community information and a forum to present those curiosities of sound whose splinter of public interest is too small a wedge for commercial radio support. We try not to be a personal jukebox for programmers or listeners while pleasing the creative egos of the staff and the certain demands for repetitive favorites. We will be a teenager of 15 on February 26th, with all the problems of personality and money. We continue to learn, to chronicle our past and birth our nouveau artistry. Happy February 26th, WRUW-FM Cleveland! Happy birthday, old friend. Best fishes.

WRUW Celebrates Black History Month

February is Black History Month. To commemorate the contributions that blacks have made historically and musically, many of the programs on WRUW will focus on blacks during the week of February 14. At press time, the following shows had announced special programs for that week.

The Blue Monday Show (combined with Walking Dr. Bill's R&B Survey) (Monday, Feb. 15 at 7:30 pm) Bill Anderson will feature Big Maybelle, Bobby Womack, Robert Jr. Lockwood, The O'Jays, Edwin Starr and more. Bill tells us there is a chance he will have some special guests that night, too.

The Public Eye (Tuesday, Feb. 16 at 7 am) A look at the progress of the Civil Rights movement since the 1960's.

Living Atlanta (Tuesday, Feb. 16 at 2:30 pm) The premiere of a new series about black Atlantans in the first half of this century. The first episode is about "Black Politics in Atlanta."

Bird Calls (Wednesday, Feb. 17 at 11 pm) Bill Anderson will focus on the black experience and black history in jazz and feature Cleveland jazz artists Albert Ayler and Abdul Wadud.

Outside Interests (Thursday, Feb. 18 at 2:45 pm) A talk with Adrienne Jones, a Ph.D. candidate in the American studies department of CWRU, about notable black women.

Bebop for Breakfast Friday, Feb. 19 at 7:30 am) Don Sebian will focus on black Cleveland jazz artists.

In Black America (Friday, Feb. 19 at 2:30 pm) A continuing series on America's largest minority.

Another Op'nin' (Saturday, Feb. 20 at 6 pm) Stephen Goldman will feature "Blacks in Broadway." Included will be a repeat of an interview with Michael Malone, director of Karamu House (originally broadcast in Nov. 1980).

What Do You Think?

Of the new format of the program guide, that is.

After mulling over the old program guides for a while, we decided that we could get more information to our listeners by publishing a larger issue. Because of cost constraints, we will only be able to publish these little gems three times a year (expect them in early February, late May, and early September), but we have increased the circulation from 6,000 to 10,000 copies.

In them you will find record reviews, information about Cleveland's music community, and plenty of news about WRUW and our activities on and off the air.

Since this is a big change for us, we are anxious to hear your comments. Is this format better, worse, or about the same? Suggestions are welcome. Send those cards and letters to WRUW Program Guide, 11220 Bellflower Road, Cleveland, Ohio 44106.

2057 Cornell Rd. Cleveland, O. 44106
Located in Chabadon Campus Building
(in the heart of CWRU)



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Jazz Fans

Tuesday, February 9
is a date you'll want to remember. That's the evening of the
WRUW benefit
at the Boarding House.
The Chuck Braman Quartet
will provide the music beginning at 8:30 pm and there is no cover charge.
The Boarding House is located at 11311 Euclid Avenue in University Circle.

Reggae Albums To Know and Love

by Keith Bowman
Cold Sweat
Saturday 3-5:30 pm

Pave the Way LP
Pablo Moses

"A Step Before Hell" and "I See It Every Day" may stand out, but this album is solid in all respects. "Sister" appears to be the definite favorite from listener requests.

More Gregory LP
Gregory Isaacs

The smooth, warm vocals of Isaacs really hit well with "Hush Darling" and "Front Door." Backing vocals and instrumentation have been added to songs previously released on imports, but the heavy hand of production would be hard-pressed to damage the fine tracks laid down by Gregory Isaacs.

East of the River Nile LP
Augustus Pablo

Augustus Pablo has firmly established the melodica as a successful lead instrument. The dub music that fills these grooves proves that you do not always need words for expression. "Useful Living" should be taken literally.

The Best of the Morwells LP
The Morwells

"In God We Trust" and other familiar Morwells songs appear on this record. "Educate Your Mind" and listen to the understated and open sounds of minimally "produced" reggae.

Taxi: Sixties, Seventies, Eighties = Taxi = Sly and Robbie LP

Sly Dunbar and Robbie Shakespeare have contributed drums and bass to Grace Jones, Ian Dury, and many reggae bands that have garnered a U.S.

release. In addition, they have founded their own record label, Taxi, where they have produced and backed many singles. They play and do almost everything on this album which includes several reggae covers. Watch out for "Soul Serenade." If you are a rich man, you have heard this song before.

S.I.A./S.I.A. single
Max Edwards and Brute Force

Both versions make one wish the "Syndicate in Action" could be stopped. Great reggae and great dub on the Brute Force side.

One Love LP
One Love

A reggae band from Toronto enters the scene with a diverse sound. This band provides a "pop" soul sound and some jazzy piano that keeps it distant from the roots rockers, but there is still some good instrumentation.

Dreadlock Rock LP
Jack Miller

With an all star cast including Chinna Smith, the Mighty Diamonds, and Judy Mowatt, Jack Miller leaves little chance of failure on his latest release. "Hey, Mr. Dee Jay" and "Waging War" are good statements of the status of reggae in the U.S.A.

I-Tal LP
I-Tal

The promise given by a previous single and their live performances is held true by the reggae on their album. The diversity and strength of the vocals is backed by strong rhythm and percussion. I have seen I-Tal here and in Ann Arbor and I rarely had time to do anything but dance with everyone else while they played.

THE PRIESTS OF
ANCIENT EGYPT

by Serge Sauneron



Rushes

A Novel by

John
Rechy

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BOLLINGEN SERIES XIX

Sondheim Shines, 'Pennies' Praised and 'Magic' Misses

The Standells: Re-released 60's Punk

Anthology of Legendary Recordings
Vol. 1
The Standells
AVI Records

by George Gell
Journey to Tyme

Thursday noon-2:30 pm

The 60's garage band sound seems to be making a comeback these days... the success of the Pebbles series, and the big money paid for rare garage records opened the door, and now the bigger labels are getting in on the reissue game.

AVI Records out of California has begun their collector series with the first of two records of old material by the Standells, probably America's number two punk group (in terms of fame and hits) behind Paul Revere and the Raiders. Volume one is out now and it's red hot! This LP covers the band's career on Tower Records from 1966 to 1968, avoiding their dull, early frat group sound on Liberty & Vee Jay.

Side one kicks off with my fave, "Try It" ("I can tell that you want some action, action is my middle name...") and moves through seven more excellent rockers including their big hits like "Dirty Water", "Why Pick on Me" and lesser known greats like "Medication" (also done by the Chocolate Watch Band!) and the semi-psychedelic "All Fall Down." Also included is the theme song from the movie "Riot On Sunset Strip", that was originally on the Tower soundtrack LP.

Side two kicks off with another killer "Sometimes Good Guys Don't Wear White". The remainder of side two contains some softer, later Standells' material, including two of their non-LP single sides, and a solo track by Dick Dodd, the Standells' lead singer. Unfortunately most of this material is weaker than side one, especially their mediocre cover of "Sunny Afternoon". The Standells were never much on covers.

A few tracks do stand out, "Have You Ever Spent the Night in Jail" (a nice raw rocker) and the Mouse and the Traps-like version of Leadbelly's "When I Was a Cowboy". The jacket features well researched but at times trite liner notes. However, if you are unfamiliar with the Standells' history, it makes for fine reading as a typical chronicle of a group in the mid-sixties.

All considered, the album is a fantastic value and a great slice of rock'n'roll history. The Standells were an excellent band and thanks to the LP, they're back again.

91 FM
We've
got
it all!

by Stephen Goldman
Another Op'nin'
Saturday 6-7 pm

Marry Me A Little (RCA ABL1-4159)

A funny thing happened during the rehearsals for *Sweeney Todd*. One of the chorus members (Craig Lucas) came up with the idea of using some of Stephen Sondheim's previously unperformed material in a revue. Lucas and Director Norman Rene built a plot around these songs and *Marry Me A Little* debuted for a brief run Off-Off Broadway and then Off-Broadway at the Actors' Playhouse.

The album, released one year after the show opened, contains 17 songs from eight different shows, two of which (*Saturday Night* and *The Last Resort*) never quite made it to Broadway. The others were cut out of shows because they were inappropriate for one reason or another. One song, "There Won't Be Trumpets," though cut from *Anyone Can Whistle* did appear in *Side by Side by Sondheim*.

This is generally a well-balanced collection of outtakes, most of which are good enough to stand up on their own. "Uptown, Downtown," removed from *Follies* and replaced by "Lucy and Jessie," is an enticing tune with a biting melody. The two best songs in the show were originally from *Company*. "Marry Me a Little" was removed

because it did not fit the character singing it. "Happily Ever After" was taken out because it would have ended the show on a negative note. The song which replaced the two is "Being Alive," whose chorus was first used in "Happily Ever After."

Not all of the songs are wonderful, of course. "So Many People" and "A Moment With You" are totally forgettable. But, overall this is a good album which Sondheim enthusiasts should not be without and others will probably find enjoyable as well.

Pennies From Heaven

(Warner Brothers Records 2HW3639)

No matter what you might think of the movie (starring Steve Martin and Bernadette Peters) this is a great soundtrack featuring 17 depression-era recordings. The only sour note is the inclusion of a version of the title song sung by Martin. All of the other songs are recordings from the 30's, so Martin's song interrupts the continuity of the album and seems out of place. Ignore that one flaw and you'll have a wonderful collection of old songs featuring the likes of Bing Crosby, Rudy Valee, and Fred Astaire.

The Broadway Magic Collection

Vol. 1-6 (Columbia C6X 37642)

These albums have the same pro-

blem almost all collections have—all of the songs are from one recording company. There's no way that you can have "The Best of the Great Broadway Musicals," as volume 1 is called, when you're limited that way. Many excellent shows are not represented here, some of them recorded by Columbia. Another problem is that although 60 songs are included, they come from a total of 29 shows. There are six songs from *My Fair Lady*, five from *Mame*, and four from *West Side Story*, *Gypsy* and *A Chorus Line*. There's simply too much repetition of shows. The only bright spot is that some selections are from recordings no longer in print (*Two by Two*, *It's Superman* and others).

Merrily We Roll Along (RCA)

At press time this had not yet been released, but the last thing I heard was that it was recorded and should be released soon. This is Stephen Sondheim's latest show. Following a lukewarm reception by the critics, it closed after only two weeks last November. The songs, however, are much better than the brief run might lead you to believe. Sondheim's wit and talent are greatly in evidence although no new ground is broken and some tunes are reminiscent of *Company* and other shows of his. This should be a record worth having.

Voice, Trumpet, and Clarinet Highlight Stockhausen's 'Sirius'

Sirius
Karlheinz Stockhausen
Deutsche Grammophon

by Bob Wanamaker
Reflections
Sunday 3-6 pm

One of the most interesting works that has emerged from the avant garde world recently is a new serialistic composition by Karlheinz Stockhausen. The composition, entitled "Sirius," bears trademarks of other offerings from Mr. Stockhausen. The most apparent of these is the almost overwhelming richness in texture that this work possesses. Like other endeavors by Mr. Stockhausen, "Sirius" combines the human voice, instruments, and electronic as well as natural sounds. While this would hardly seem to constitute the exploration of new musical frontiers, several significant differences between this and previous works by Mr. Stockhausen soon evidence themselves.

"Sirius," a 96 minute work written for live performance, at first appears to be a relatively simple, listenable, and understandable composition. But appearances deceive. Beneath this surface of simplicity, there lurks an extremely complex, albeit enjoyable, work. In the excellent liner notes provided by DG, we are informed that, with "Sirius," Mr. Stockhausen has attempted to explore the infinite



possibilities of tonal arrangement made available through the combined use of electronic and natural instruments.

One of the natural instruments employed extensively is the voice. Although Mr. Stockhausen has used the voice in earlier efforts, he previously left comparatively little room for improvisation. In this aspect, "Sirius" marks a radical departure from the compositional philosophy governing previous works. The singers, Annette Meriweather and Boris Carmeli, are provided with only a minimal text; the majority of the performance rests upon their ability to improvise. At times, this improvisation seems cliché (witness Mr. Carmeli's repeated intonation, "Woman! Man with a womb! Ha! Ha!"), but the feeling and the ability of the performers overshadows this.

An equally impressive performance

is given by Mr. Stockhausen's brother, Markus, who plays trumpet. The piercing rendition by Markus Stockhausen attests not only to his ability as a trumpeter, but also as an interpreter of his brother's music. A rather deceptive performance is given by the last soloist, Suzanne Stephens. Playing the bass clarinet, Ms. Stephens' performance echoes the apparent simplicity of the entire piece. Oftentimes, her playing seems overpowered by the other soloists. Upon careful listening, however, we soon discover that Ms. Stephens has set the overall tone of the composition in many places, and provides a brilliant, if not obtrusive, performance.

While all of the soloists give no less than spectacular performances, the majority of the work rests with Mr. Stockhausen himself. All electronic and natural sounds must be realized prior to the performance of "Sirius". Mr. Stockhausen, as director, then maintains the overall balance of the tape and the soloists, insuring that each is heard at the intended level. Mr. Stockhausen accomplishes this most crucial task with grace.

With "Sirius," Karlheinz Stockhausen has once again demonstrated his ability as composer, director, arranger, and performer. Combined with superlative performances by the soloists, "Sirius" promises to be a worthwhile and enjoyable addition to any record library.

Spring Program Highlights

SUNDAY

11 pm Energy Watch

Energy saving tips and news on alternative energy sources, technological breakthroughs, and the impact energy has on employment, the environment and the quality of life are brought to you as a service of the Edison Electric Institute, produced by Jameson Broadcast.

MONDAY

7 am Forum

A weekly feature magazine focusing on current events, noted personalities, and scientific research and discovery relevant to today's society. Topics include the effectiveness and persuasion of presidential speeches and current trends in petroleum research. "Forum" is produced by the Center for Telecommunication Services at the University of Texas at Austin and distributed by Longhorn Radio.

10 am The Incurable Collector with Richard Markowitz

- Feb. 8 Beethoven: Piano Concerto No. 1, Op. 15 (John Lill, pianist)
Offenbach: La Belle Helene (Complete) (Liebowitz)
- Feb. 15 Auric: Suite from the Ballet Les Matelots
Kleinsinger: Pan, the Piper
Alec Wilder: Songs
Beethoven: Piano Concerto No. 2, Op. 19 (John Lill, pianist)
Vivian Ellis: Selections from *Tough at the Top* and *And So To Bed* (original cast recordings)
- Feb. 22 Beethoven: Piano Concerto No. 2, Op. 37 (John Lill, pianist)
Kaper-Latouche: *Polonaise* (operetta based on Chopin's music)
Straus: *A Waltz Dream* (conducted by the composer)
Benatzky-Stolz: *The White Horse Inn* (Vocal Gems)
- Mar. 1 Beethoven: Piano Concerto No. 4, Op. 58 (John Lill, pianist)
Traditional Welsh Songs (for St. David's Day)
Kurt Weill: Theatre Songs
Marc Blitzstein: Selections from *The Cradle Will Rock* and *Junio*
- Mar. 8 Beethoven: Piano Concerto No. 5, Op. 73 ("The Emperor") (John Lill, pianist)
Barber: *Knoxville, Summer of 1915*
Moross-Latouche: *The Golden Apple* (original cast recording)
- Mar. 15 Herbert: *Eileen* (selections)
Gilbert-Sullivan: *The Mikado* (complete) (Sadler's Wells)
- Mar. 22 Muczynski: *Fuzette, The Tarantula*
Offenbach: *La Vie Parisienne* (selections)
- Mar. 29 Gilbert-Sullivan: *The Gondollers* (complete) (D'oyly Carte)
- Apr. 5 Castelnuovo-Tedesco: Guitar Concerto, Op. 99
Straus: *The Chocolate Soldier* (complete)
- Apr. 12 Creston: Symphony No. 3, Op. 48
Rachmaninoff: "Russian Easter" from Suite No. 1 for Two Pianos, Op. 5 (Vronsky and Babin)
Friml: *Rose Marie* (Julie Andrews and Giorgio Tozzi)
- Apr. 19 Eric Fenby speaking about Delius
Settings of Shakespeare (on his birthday)
Offenbach: *La Perichole* (Patrice Munsel, Cyril Ritchard)
- Apr. 26 Nicholas Slonimsky: *My Toy Balloon*
Gilbert-Sullivan: *Patience* (selections)
- May 3 Chanler: Songs
Lehar: *The Land of Smiles* (complete)
- May 10 Elwell: *Lincoln Requiem Aeternam*
Brazilian Songs (Bidu Sayao)
Romberg: *The Desert Song*

2:30 pm Radio Canada International

"Nostalgia for the Absolute"—Dr. George Steiner discusses Western man's unsuccessful attempts to find a replacement for the all-encompassing traditional religions which have not survived the past two centuries of rationalism.

- Feb. 1 The Secular Messiahs
8 Voyage into the Interior
15 The Lost Garden
22 The Little Green Men
- Mar. 1 Does the Truth Have a Future?

"One World for All"—A documentary on population, drawn from the United Nations World Population Conference in Bucharest, Rumania, and from the Population Tribune, a non-governmental forum.

- Mar. 8 The United Nations Stage
15 The Natural Order
22 Third World Overview
29 Rockefeller Replies
- Apr. 5 Contraception, Thailand: A Test Case
12 Population and Religion
19 The Status of Women
26 Population and the Family
- May 3 Food

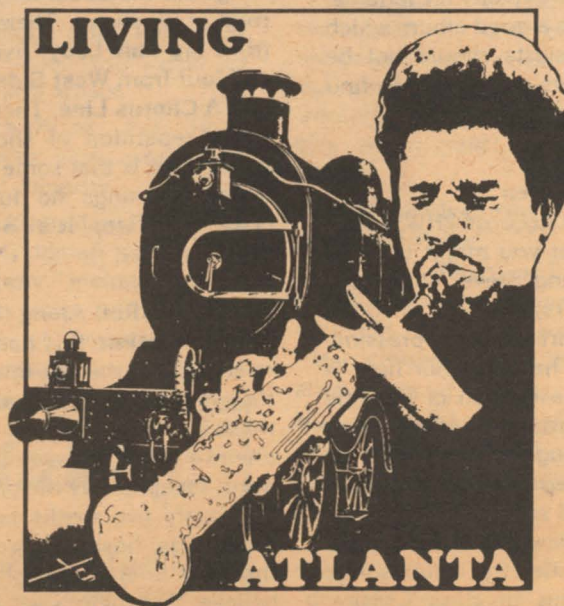
7 pm Free Ukraine

Ukrainian news, music, and information. Produced by Marko Farion and WRUW.

10 pm Walking Dr. Bill's Rhythm & Blues Survey

Bill Anderson hosts this history of rhythm & blues featuring a different artist each week.

Featured Year	Featured Artist
Feb. 1 1959 pt. 3	Fats Domino
8 1959 pt. 4	Ray Charles
15	Cleveland R&B artists
22 1959 pt. 5	The Minit Story — Allen Toussaint
Mar. 1 1959 pt. 6	Little Willie John
8 1960 pt. 1	The Lieber and Stoller Story
15 1960 pt. 2	Aretha Franklin—the Columbia years
22 1960 pt. 3	Junior Wells
29 1960 pt. 4	Irma Thomas
Apr. 5 1960 pt. 5	B.B. King—the Kent years
12 1960 pt. 6	Etta James
19 1961 pt. 1	John Lee Hooker—the VJ years
26 1961 pt. 2	the early Miracles
May 3 1961 pt. 3	Bobby Bland
10 1961 pt. 4	Freddy King
17 1961 pt. 5	Slim Harpo
24 1961 pt. 6	Ike & Tina Turner



TUESDAY

7 am The Public Eye

Discussions of contemporary issues from the perspective of the humanities, adapted from productions of WBRA-TV and distributed by the Intercollegiate Broadcasting System.

- Feb. 9 To the Rear, March: Back to the Basics in Education
- Feb. 16 Civil Rights: Dead with the King—a look at minorities in America and at civil rights since the 1960's.
- Feb. 23 Heroes: Where Have You Gone, Joe Dimaggio?—an analysis of leadership in our society and the roles of heroes as reflections of cultural values.
- Mar. 2 Cops and Mores—an explanation of the nature and degree of police power in the enforcement of public morality, including such questions as pornography and actions of consenting adults.
- Mar. 9 From Eve to ERA—an investigation of women's rights and the changing role of women in society.
- Mar. 16 ...And the Pursuit of Happiness—a probe into what constitutes happiness from such viewpoints as behaviorism, hedonism, mysticism, and materialism.
- Mar. 23 Justice in America—a discussion of the theory and reality of our justice system with emphasis on the causes and nature of inequities on the dispensation of "justice."
- Mar. 30 American Culture: Snobs and Slobs—an attempt to answer the question of whether America really has a "culture"...who the arbiters of taste are in our society, and what role an "aristocracy" plays in modern America.
- Apr. 6 Games People Play—an exchange of views on the significance of sports and competitiveness in American society.

Forces Which Move the World

An informal examination of major and minor world religions produced by KSHU-FM, distributed by the Intercollegiate Broadcasting System.

- Apr. 13 Religion: An Introduction
20 Hinduism
27 Buddhism
May 4 Judaism

2:30 pm Voices of Freedom

A history of jazz produced by Robert Guzman and distributed by the Intercollegiate Broadcasting System.

Living Atlanta

This series takes you back to the queen city of the South, to Atlanta during the era between World War I and World War II. It captures the lives, struggles, and hopes of black Atlantans during the early decades of the century. Each program is a mix of narrative, music, and memories of the people who lived and worked in Atlanta. "Living Atlanta" is produced by WRFG, funded by the National Endowment for the Humanities, and distributed by the National Federation of Community Broadcasters (NFCB).

- Feb. 16 Black Politics in Atlanta
23 Atlanta's Black Newspapers
- Mar. 2 Atlanta's Underside: Bootlegging
9 Atlanta's Underside: Gambling and Prostitution
16 Black and Red: Fascists and Communists
23 Health and Medicine: Doctors and Hospitals
30 Auburn Avenue and Atlanta's Black Commerce
- Apr. 6 Sweet Auburn Avenue: Center of Black Life
13 Black College Life: Oasis of Black Intelligentsia
20 Black College Life: Student Life
27 Black Crackers I: The 1920's
May 4 Black Crackers II: The 1938 Championship Team

7 pm Consider the Alternatives

A weekly magazine on political and cultural issues: nuclear energy, inflation, jobs, the environment, and civil rights. Programs incorporate reports, features, analyses, and in-depth interviews with the experts. Recent guests have included Ralph Nader, Kurt Vonnegut, John Kenneth Galbraith, and Sen. Edward Kennedy. This show is a production of the SANE Education Fund and is distributed by the Longhorn Radio Network.

- Feb. 9 The Chile Miracle—an in-depth look at the current state of human rights and the economy of Chile under General Pinochet. Features Joan Baez on her human rights tour.
- Feb. 16 What Kind of Security?—insight on what kind of economic and military planning might gain real security based on testimony prepared for the Senate Foreign Relations Committee.
- Feb. 23 Non-Violence: The American Tradition (part 5)—a stirring documentary from the height of the non-violent civil rights movement.
- Mar. 2 Non-Violence: The American Tradition (part 6)—contemporary activists in non-violent communities.
- Mar. 9 Hunger in America
- Mar. 16 The Church and Nuclear Weapons
- Mar. 23 Equal Rights Amendment
- Mar. 30 Taxes and the Economy
- Additional program titles were not available at press time.

10 pm The Mind's Eye

Dramatizations of English and world classics produced by Radio 2000 (the people who brought you "The Hobbit" and "Lord of the Rings").

- Feb. 2, 9, 16 *Oliver Twist* by Charles Dickens
- Feb. 23 & Mar. 2 & 9 *The Hound of the Baskervilles* by A.C. Doyle
- Mar. 16, 23, 30 and Apr. 6, 13, 20 *The Odyssey* by Homer
- Apr. 27 and May 4 *Antigone* by Sophocles

10:30 pm American Novels

Exciting new dramatizations of American classics from Radio 2000

- Feb. 2, 9, 16, 23 *The Scarlet Letter* by Nathaniel Hawthorne
- Mar. 2, 9, 16, 23, 30 & Apr. 6 *Huckleberry Finn* by Mark Twain
- Apr. 13, 20, 27, & May 4 *The Red Badge of Courage* by Stephen Crane

WEDNESDAY

7 am The Next 200 Years

Distinguished scholars from all fields examine many aspects of the American experience and evaluate the nation's future prospects. Topics recently discussed include world population growth, space exploration, needs of the elderly, and new issues in child adoption. This show is produced by the Center for Telecommunication Services at the University of Texas at Austin and distributed by the Longhorn Radio Network.

2:45 pm Man and Molecules

The longest running science show on radio today is brought to you from the American Chemical Society. Past programs have included "The Science of Pain," "The Stale Beer Mystery," "A Vaccine Against Leprosy," and "Oil in the Ocean."

3 pm: Prime Time

Each week this show deals with a different issue related to aging and gives a rundown of recent legislation and news of importance to senior citizens. Past topics have included the White House Conference on Aging and nutrition for the elderly. "Prime Time" is produced by the National Retired Teachers' Association and the American Association of Retired Persons.



7 pm Star and Stuff

A series of original science fiction and fantasy stories for radio produced by ZBS Media.

- Feb. 3 The Tongue that Licked Tuscon
- Feb. 10 The Flatback Dragon—a trucker meets a little Druid who has a job for him: transporting a big stone back into the past.
- Feb. 17 Rocket Pierre and the Nincompoop of Neptune
- Feb. 24 Bob Bonecutter vs. the Pink Pearl Erasers—a hillbilly invents a time machine and unleashes the future.
- Mar. 3 Tomorrow There Will Be Apricots—Mojo Sam uses his occult savvy to solve the mystery of buildings that suddenly appear and disappear.
- Mar. 10 Rocket Pierre and the Space Scoundrels—Motorcycles from Mars—hair-raising Martian Monsters on motorcycles rumble with Earth bikers. The Cheesemen of Mars—Martians resembling round wheels of cheese take refuge in a London cheese shop.
- Mar. 17 Boogie Woogie to the Stars and Bach Again (part 1)—Professor Debro and Jalalu Kuthumi flee from the giant rolling jellious stink balls known as the Dreaded Spoolaga.
- Mar. 24 Boogie Woogie to the Stars and Bach Again (part 2)—Rocket Pierre and the Crown Jewels of Jupiter
- Mar. 31 The Bureau of Disillusionment vs. the Great Garbanzo—a backwards planet experiences the 50's.

continued on page 7

WRUW-FM 91.1

PROGRAM GUIDE SPRING 1982

368-2208

	SUN	MON	TUES	WED	THURS	FRI	SAT	
2 ^{am} :30	First Church of Howard Devoto	Dead Air	Recorded Light	Sine of the Thames	Dynamic Imbalance	Moebius X-TAL	Psychede- licatessen	2 ^{am} :30
3		Catherine Butler	Entertainment Cliff, Chris, & Catherine		Bob Harris			3
4		MODERN MUSIC	MODERN MUSIC		FREEFORM / FOLK	David Warren	Ched Stanisich	4
5		Whatever	The Twinkie Zone		Injectables for Breakfast		60's ROCK	5
6	Michigan Mom	Becky Patsch	Crazy Lady Blue	OLD NEW WAVE	Bob Hill	PROGRESSIVE ELECTRONIC		6
7	THIRD WAVE	Forum	Public Eye	Next 200 Years	Radio Moscow From Marketplace	Focus	Diversified Inc.	7
8		Bach to the Grind	Back from the Microgrooves	The Eddie Potokar Show	Respectable Street	Bebop for Breakfast	Wade Tolleson	8
9		Val Matula	Waking Up in Style	Eddie Potokar	Mitch Bailes	Don Sebian	FREEFORM	9
10		CLASSICAL		FREEFORM	FREEFORM	JAZZ		10
11	Handel with Care	The Incurable Collector	On the Rolling Sea	Ear Wax	Take 5	Reelin' in the Years	Children Stories	11
N	Scott Taylor	Richard Markowitz	Fred Soster & Pete McCall	J. B.	Jeff Bullock	Brad Braun	Roll Away the Dew	N
1 ^{pm} :30	CLASSICAL	CLASSICAL	REGGAE	FREEFORM	JAZZ	ROCK	Cousins Dan & Jimmie Wilson	1 ^{pm} :30
2	Orange Schubert	Under the Mango Tree	Static Instability	Gumshoe	Journey to Tyme	Contemporarily Rock	BLUEGRASS	2
3	Stephen Cahn	Ched Stanisich	Bob Harris	Cliff Faintych	George Gell	Michigan Mom	Live from Studio A	3
4	CLASSICAL	MODERN MUSIC	FOLK	MODERN MUSIC	60's ROCK	60's ROCK		4
5		Radio Canada	Living Atlanta	Man & Molecules	Man & Molecules	In Black America		5
6	Reflections	Guilt-Free Boredom	Stratosfear	Alloyed Forces	Tea Time Boogie	Suburban Renewal	Cold Sweat	6
7	Bob Wanamaker	Joe Daquino	Paul Vargo	Chuck Hanley	Kurt Biery	Joe Daquino	Keith Bowman	7
8	CONTEMPORARY CLASSICAL	MODERN MUSIC	PROGRESSIVE	ROCK	FUNK, SOUL & DANCE MUSIC	MODERN MUSIC	REGGAE & NEW MUSIC	8
9	Frontiers	Upon This Rock	Cheese Whiz for Brains	The Rock Block	The Greg Holtz Show	Mish Mash Hour	Arts Profile	9
10	Marty Drabik	Neal Martin	Kirk Eichler	John Fry	Greg Holtz	Chris Rockmore	Another Op'nin'	10
11	AVANT GARDE & PROGRESSIVE	CHRISTIAN ROCK & POP	PUNK, NEW WAVE, HEAVY METAL, ETC.	ROCK	POLKAS	FREEFORM	BROADWAY MUSICALS	11
M		Free Ukraine	Consider the Alternatives	Stars and Stuff	Rainbow Connection		Those Oldies but Goodies	M
1	Insecure Hilarity	Annie's Show	Colours	Meta 4	When the Roses Bloom Again	Your Favorite Rebellion	Stan Skebe 1950-64	1
2	Larry Collins	Ann Weatherhead	Steve Winegar	Howard Bell	Cousins Dave & Dan Wilson	Joe Riznar	D.O.P.E.	2
3	MODERN MUSIC	RHYTHM & BLUES	JAZZ	PROGRESSIVE	BLUEGRASS	ASSORTED ROCK	Lars Harper	3
4		Walking Dr. Bill's R&B Survey	The Mind's Eye	Reel Live Music	Radio Free Lambda	Down by the Cuyahoga	NEW WAVE	4
5	Dreamland	The Other World	American Novels	Bird Calls	Evening Shades	Jim Szabo	Society 101	5
6	Jon Platt	Peter Lahm	The Swing Shift	Bill Anderson	Paul Hanson	Jazz Calendar at Midnight	Mario Chiodi	6
7	JAZZ	JAZZ	John Zeitler	JAZZ	JAZZ		MODERN MUSIC	7
8			SWING / BIG BAND					8
9								9
10								10
11								11
M								M
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6 *A Wilson Says:* Reissues Brighten Bluegrass Music

by the elder Dave Wilson
When the Roses Bloom Again
Thursday 7:30-10:30 pm

The country music format of WRUW-FM's block programming is not limited to emulating contemporary commercial country music. In the course of a Thursday or Saturday program, music recorded throughout nearly sixty years can be heard. That which in the beginning of the country music recording industry was called hillbilly, old-timey, mountain, race, or traditional, and later evolved into western swing, bluegrass, Honky Tonk, and country and western is all part of the fabric which makes a country program.

At the heart of a record library of old music are recordings from the now out-of-print RCA Vintage series. From the first two country music stars of the late 20's, Jimmie Rodgers and the Carter Family, to many other popular performers such as the Monroe Brothers and Uncle Dave Macon, the RCA Vin-

tage series provides a musical link with the past. Unfortunately, current music industry woes have caused the large labels to curtail or eliminate reissuing anthologies of old music.

Thankfully, in 1981, some small independent labels have reissued a variety of old music, both from a geographical focus and an issue orientation. Morning Star Records has issued a three volume series entitled **Old Time Fiddle Band Music from Kentucky**. The three volumes feature both vocal performances and instrumentals performed by Kentucky musicians such as the Kentucky String Ticklers, Lonesome Luke and the Farmhands, Hack's String Band, and others recorded in the late 1920's and early 1930's for the Gennett Recording Co. of Richmond, Indiana. These recordings are particularly obscure because the Gennett label folded during the depression and Decca which acquired the catalog did not see fit to reissue the music. Each of the volumes contains a

booklet of lyrics and biographical information.

Country Records of Floyd, Virginia has also issued a three volume set of music from the same time period. **Round the Heart of Old Galax** contains traditional music of Grayson and Carroll counties, Virginia. Ernest Stoneman is featured on volume 1 and the Ward Family on volume 2. Except for the exclusion of additional printed material, the County reissue is equal in quality to the Morning Star series as the liner notes are fairly extensive.

Rambler Records released a number of enjoyable Western Swing reissues. **Hot as I Am** features music from the 1930's including the Light Crust Doughboys, the Tune Wranglers, Milton Brown, and others. **Tobacco State Swing** features Hank Penny and his Radio Cowboys. **Give it to Me Daddy** finds Hartman's Heartbreakers and vocalist Betty Lou exploring the musical double entendre as the title suggests. The only drawback to the

Rambler reissues is that the color vinyl pressings make record cueing difficult, but that should not bother most potential listeners.

Atomic Cafe: Radioactive Rock 'n' Roll, Blues, Country, and Gospel (Rounder Records) is a musical document of America's entry into the soundtrack for a yet unreleased film of the same name. Songs include "Atomic Power", "Old Man Atom", "Jesus Hits Like an Atom Bomb", "Sputniks and Mutniks", and "Red's Dream". **Poor Man, Rich Man** (Rounder) features songs of social commentary recorded between 1923 and 1936. **Just Something My Uncle Told Me** is aptly subtitled as blaggard folk songs from the southern U.S., and one of the few albums which cannot receive airplay on WRUW due to certain words which are better left to individuals than to radio stations. Rounder Records has also continued its Early Days of Bluegrass series in 1981, releasing Volume 8, the Church Brothers.

From Armstrong to Art Ensemble A List of Jazz for the Novice

by Bill Anderson
Bird Calls

Wednesday 11 pm-2 am

Here is an introduction to the art of jazz through the work of ten of its finest musicians. Many people who find themselves enjoying WRUW's jazz but not connecting with the "who's playing what" will find this outline of jazz giants a useful beginning. (For those of you wanting it all in a single package I suggest **The Smithsonian Collection of Classic Jazz**, available by mail order.)

Although many of the original conceptions of jazz were developed by Jellyroll Morton, King Oliver and others, trumpeter Louis Armstrong was the first soloist to have a world-wide impact and by example changed the course of what had been mostly a collective effort. On his recordings from the late twenties Armstrong's solos burst out with swinging spontaneity yet retain a balanced logic that rewards repeated listening. Those sessions matching Armstrong with pianist Earl Hines (1,2) include "West End Blues" with the marvelous timing of its introduction and "Weatherbird" with breathtaking interplay between Hines and Armstrong.

In the development of big band jazz many people contributed including Don Redman, Fletcher Henderson and Benny Carter. The bands of Count Basie and Duke Ellington (each quite different) offered the most creative and innovative approach. The Basie band with its Kansas City blues and swinging use of riffs and "head" arrangements featured the sparse piano of Count Basie and the subtle tenor sax of Lester Young. Its classic thirties recordings are collected on (5). The El-

lington band had outstanding soloists in Johnny Hodges, Cootie Williams and others; but the band was also the vehicle used for the genius of Duke Ellington's colorful arranging and masterful compositions. (4) includes a survey of the Ellington band from the twenties through the forties while (3) is a concentrated look at the superb Ellington band of 1940.

In the jam sessions of the big-band era, many younger players began developing more complex rhythmic and harmonic ideas which coalesced in the mid-forties into the music labeled bebop. Along with Dizzy Gillespie, Bud Powell and others, Charlie Parker extended the traditions of jazz with his remarkable improvising based on the blues and standard tunes. His flights on the alto sax can best be heard on (6) and (7). Another creative spirit in the development of bebop was Thelonious Monk, although his achievements were not recognized until the late fifties when he led groups with John Coltrane and Johnny Griffin. Monk's early recordings (9) introduce his unique compositions. These are developed more fully on (8) with extensive solos by Sonny Rollins, Clark Terry and others. Tenorist Rollins is perhaps the most melodically inventive player in jazz. (10) includes his classic "Blue Seven" and part of a meeting with trumpet great Clifford Brown.

The next four musicians are chosen not only because they each produced some of the greatest modern jazz, but also because their influence pervades most of contemporary jazz. The "Jazz Workshop" led by Charles Mingus turned out many brilliant soloists, but it was the integration of these in-

dividual voices into Mingus' conception which makes such a strong impression. (11) demonstrates the variety of Mingus' compositions as well as his roots in blues and gospel. Ornette Coleman broke many of the rules with his "free" compositions, but his speech-like phrasing remains rooted in the blues traditions as shown on (12). The music of Miles Davis has been influential throughout the modern period especially his introduction of blues-tinged modality on (13). Featured on that LP was John Coltrane whose spiritual influence often equals the musical. (14) is a good introduction as it demonstrates both the lyrical and aggressive aspects of his playing.

Clearly the incredible variety of the words of Ellington, Mingus or Miles cannot be covered in a single record. Neither do I feel comfortable leaving out such great musicians as Art Tatum, Art Blakey, Bix Beiderbecke, etc. So I can only hope that this will be but a beginning in your listening, and that perhaps WRUW's jazz programming can help extend it.

An Addendum for those of you who must live only in the present: It is interesting that the ECM label with its image of cool and classical sounds is recently issuing LP's with some of the most creative and energetic players in today's music. (15) introduces the contrasting saxophone styles of Anthony Braxton and Sam Rivers with sensitive support from bassist David Holland and percussionist Barry Altschul. Jack DeJohnette's units have continued to offer interesting combinations of young players. On (16) his eclectic compositions are jumping off points for the brilliant alto of Arthur Blythe

and the expressive tenor of David Murray. Finally, the Art Ensemble of Chicago draws on all of the past to synthesize their wide-ranging "Great Black Music — Ancient to the Future." Their emotional range and versatility are evident on (17) although a (hopefully) forthcoming live album should be even better. The only thing to add: hear the music live if you can!

- (1) Louis Armstrong Story, Volume 3 (Columbia CL 653)
- (2) Louis Armstrong and Earl Hines (Smithsonian R-002)
- (3) Duke Ellington 1940 (Smithsonian R-013)
- (4) This Is Duke Ellington (RCA VPM-6042)
- (5) The Best of Count Basie (MCA2-4050)
- (6) Charlie Parker: Bird — The Savoy Recordings (Savoy SJL 2201)
- (7) The Very Best of Bird (Warner Bros. 3198)
- (8) Thelonious Monk: Brilliance (Milestone M-47023)
- (9) Thelonious Monk: Complete Genius (Blue Note-Liberty 579)
- (10) Sonny Rollins: Saxophone Colossus (Prestige P-24050)
- (11) Charles Mingus: Better Git It In Your Soul (Columbia CG-30628)
- (12) Ornette Coleman: Change of the Century (Atlantic SD1327)
- (13) Miles Davis: Kind of Blue (Columbia PC-8163)
- (14) John Coltrane: Impressions (MCA-Impulse 29014)
- (15) David Holland: Conference of the Birds (ECM 1027)
- (16) Jack DeJohnette: Special Edition (ECM 1152)
- (17) Art Ensemble of Chicago: Nice Guys (ECM 1126)

More Program Highlights

7

The Incredible Adventures of Jack Flanders

In the dead of the night, a large shipping crate is delivered to our hero. Opening the crate, Jack discovers a green velvet overstuffed chair. When he sits in the chair, his everyday reality fades away and he finds himself in another realm, a frightening fantasy filled with magic and pirates. This show is produced by ZBS Media.

- Apr. 7 The Curse of the Velvet Chair—the mysterious chair makes its appearance
- Apr. 14 The Jungle of Zamburra—in the light of the moon, an ancient temple suddenly appears
- Apr. 21 Beyond the Merple Mountains—Jack learns the art of "far-seeing," seeing through the eyes of a hawk
- Apr. 28 The Marquis of Carumbas—Jack meets an odd little lizard known as the Marquis of Carumbas
- May 5 Let's Kill Mazoola—Jack journeys into the jaws of death to bargain for the soul of Dr. Mazoola

10 pm Reel Live Music

Peter Petto brings you the finest in live music from Michigan and northeast Ohio.

- Feb. 3 Alex Bevan, Part 1
- 10 Taj Mahal
- 17 Ted Curson
- 24 Clyde Davenport & the Cornlickers
- Mar. 3 Chuck Braman Group
- 10 Steel Pulse
- 17 Night Life
- 24 Alex Bevan & Friends, part 2
- 31 J.C. Heard
- Apr. 7 The Original Salty Dogs
- 14 J.B. Hutto & the Hawks
- 21 Phil Baron & the Bobcats, part 2
- 28 Robert Jr. Lockwood
- May 5 Tom Paxton
- 12 Ronald Shannon Jackson

THURSDAY

7 am Radio Moscow

Editorials and commentary on international and domestic affairs produced by Radio Moscow in the Soviet Union.

7:15 am In Praise of Sailors

Going to sea...working on a ship...and being part of our nation's rich maritime heritage are just a few of the fascinating topics discussed by active and retired sailors. "Sailors" is produced by WNYE in conjunction with the Snug Harbor Cultural Center, Port Richmond High School, and Cassidy Coles Senior Center and distributed by IBS.

Feb. 4 Opportunities in the Maritime Industry

- 11 The Future of New York Harbor
- 18 The Future of Shipping

Stories from the Marketplace

Consumer news for young people produced by WNYE and distributed by IBS.

- Feb. 25 A Smart Consumer
- Mar. 4 The Bicycle Race
- 11 Inflation

- 18 Charge-It
- 25 Smoking Advertising
- Apr. 1 Too Much Sugar
- 8 Toy Safety
- 15 Food Stamps
- 22 The Haunted House
- 29 The Pizza Puzzle
- May 6 Budgets



THE MERRY ADVENTURES OF ROBIN HOOD

2:30 pm Man and Molecules

See Wednesday, 7 am.

Note: Different programs are aired on Wednesday and Thursday.

2:45 pm Outside Interests

There's more to university professors than classroom lectures. This new series features interviews with faculty at Case Western Reserve University about their interests, specialties, and research. Some of the topics include "The Temple Project in Greece" (Dean Donald Laing—Classics), "Materials and Sports" (Professor Lynn Ebert—Metallurgy), and "Medical Anthropology" (Professor Alan Young—Anthropology). This show is produced by Mortar Board of CWRU and WRUW.

7 pm The Rainbow Connection

Just because a person has passed puberty doesn't mean that he is no longer a child: childhood is a state of mind and a way of looking at and enjoying life. Keeping this in mind, "Rainbow" is a children's show for children of all ages. Programs consist of tales, skits, songs, interviews and, of course, lots of furry animals, frogs, and puns. Be sure to tune in for such hits as "Frankenswine," "The Country that Hiccoughed," "Robin Hood and his Merry Man," "Shakespeare in a Nutshell," and many, many others. "Rainbow" is produced by Patricia Gibson at WRUW.

10:30 pm Radio Free Lambda

Music, discussion, interviews, and reviews for and about Cleveland's gay community. "Lambda" is produced by the CWRU Gay Student Union and WRUW.

FRIDAY

7 am Focus

International and domestic issues are examined each week by distinguished scholars, political observers, former government officials, and others. This show is produced by the American Association for the Advancement of Science, the Brookings Institute, the Overseas Development Council, Resources for the Future, the Wilson Center, and the Urban Institute and distributed by the Longhorn Radio Network.

2:30 pm In Black America

This series explores the culture, politics, and problems of America's largest minority group. Past programs have included "The Atlanta Experience," "The Importance of Black Media," and "Contemporary Black Writer, Nikki Giovanni." "Black America" is produced by the Center for Telecommunications Services at the University of Texas at Austin and distributed by the Longhorn Radio Network.

10 pm Energy Watch

See Sunday at 11 pm.

Note: Different programs are aired Sunday and Friday on Energy Watch.

Midnight Jazz Calendar

Jim Szabo tells you about upcoming concerts and club dates on the Cleveland jazz scene.

SATURDAY

10:30 am Children's Stories (for All Ages)

Produced by Radio 2000

Feb. 6, 13 — The Light Princess by George MacDonald

Feb. 20, 27, & Mar. 6, 13 — Peter Pan by J.M. Barrie

Mar. 20, 27, & Apr. 3, 10 — Little Women by Louisa May Alcott

Apr. 17, 24, & May 1, 8 — Robin Hood by Howard Pyle

2 pm Live from Studio A

Larry Collins hosts live concerts featuring local bands. Groups that have been featured recently include the Hotfoot Quintet, Mary Martin, Wild Giraffes, I-Tal, Flexidigit, and Jamie Hadad.

5:30 pm Performing Arts Profile

Interviews with prominent figures active in the performing arts. Recent guests have included actress Eartha Kitt, composer Aaron Copeland, and Gene Reynolds, executive producer of TV's "Lou Grant." This show is produced by Alan Farley of Public Radio Productions and distributed by Longhorn.

6 pm Another Op'nin'

Broadway music from the 20's to the 80's hosted by Stephen Goldman.

Feb. 6 From Broadway to Billboard

13 Valentine's Day Show (call in your dedications)

20 Blacks on Broadway

27 All-request

Mar. 6 to be announced

16 to be announced

20 The Superstars: Women

27 All-request

Apr. 3 The Superstars: Men

10 Wishful Thinking: fantasies, dreams, and what-not

17 The Looney Bin: commemorating those who lose a screw

24 All-request

May 1 Duets

8 The Music of Stephen Sondheim

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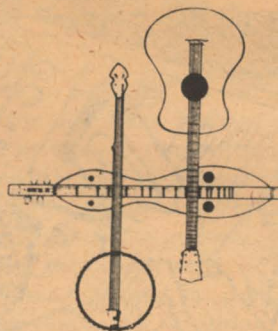
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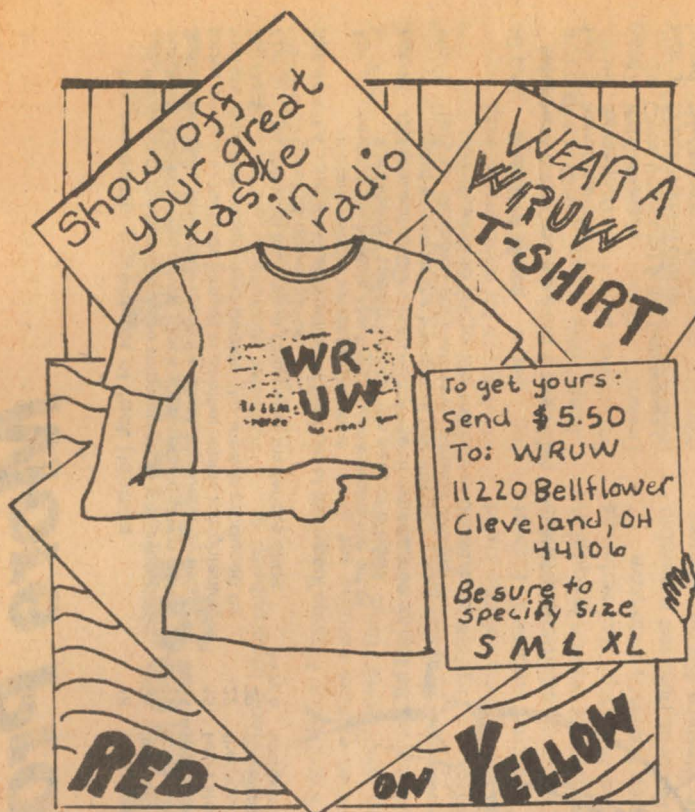
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Mon-Sat 12-8

Sound Alternative



It's Good for You, It's Good for Us

You may have a tax deduction sitting in your home or office. We need various pieces of equipment that we can't afford on our limited budget. If you or your company can donate any of these items or know of anyplace where we can get them for free or at a reduced cost, please give us a call at 368-2208 and leave a message for General Manager Stephen Goldman or write to him at WRUW, 11220 Bellflower Road, Cleveland, Ohio 44106. Equipment donations help us spread out our funds so we can bring you more music, dramatizations, and educational programming. Remember, it doesn't matter how old the equipment is as long as it works or can be repaired at little cost. Since we are non-profit, all contributions are tax-deductible. Now here's the list...

Headphones
Stereo receiver
Floor lamps
Couches and chairs
Acoustic upright piano
Portable cassette machine (for recording)
Office supplies (typing paper, tape, etc.)
Typewriter (manual or electric)
Out-of-print records (any kind)

Speakers
Storage cabinets
Office desks

Wanted: Public Service Announcements

FM 91.1 is happy to air your public service announcements. If you know of non-profit event or organization that could use some publicity, send us the information and we'll try to get it over the air for you. Our address is WRUW-FM, 11220 Bellflower Road, Cleveland, Ohio 44106, Attention: PSA Director.

Can We Help?

In our search for the best music of all kinds to play for Cleveland, WRUW often airs records on small, hard-to-find labels. If, after checking in local stores, you cannot find a record that you heard on WRUW, send a stamped, self-addressed envelope to WRUW-FM, Music Director, 11220 Bellflower Road, Cleveland, Ohio 44106. We'll do our best to tell you how to find it.

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Program Director.....JOHN FRY
Asst. Program Director.....BOB HARRIS
Chief Announcer.....JOE DAQUINO
Music Director.....WADE TOLLESON
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Traffic Director.....BECKY PATSCH
Traffic Director.....MARY CALKINS
Station Advisor.....JOHN CREMER

WRUW-FM is the student radio station of Case Western Reserve University. WRUW is dedicated to innovative, new music and programs of community interest. Please address inquiries to WRUW-FM, 11220 Bellflower Road, Cleveland, Ohio 44106. Our phone number is 368-2208.

Staff

Public Affairs Department: Cindy Choi, Christopher Dixon, Judy Engibous, Mary Lou Ennis, Marko Farion, Uri Feldman, Steven Fraim, Patricia Gibson, Angie Greschner, Bruce Hudson, Lynelle Johnson, Patty Komondourous, Paul Nagy, Smita Parikh, Judy Schrecengost, and Brian Williamson.

Technical Department: David Barringer, Richard Elly, Charles Honton, and Steven Szczecinski.

Promotions Department: Denise Marie Ratterman, Anuradha Sarma, Lisa Vervena, and Yvonne Yao.

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